

# SPIDER-MAN® 7

# CIVIL WAR™ II



BENDIS  
LEON  
GRACIA

**MARVEL**

SAVICHKA -  
+ JASON



**HULK KILL!!**











# CIVIL WAR II

## SPIDER-MAN

HIGH SCHOOLER MILES MORALES WAS BITTEN BY A STOLEN, GENETICALLY ALTERED SPIDER THAT GRANTS HIM INCREDIBLE ARACHNID-LIKE POWERS.

MILES IS HAVING A HARD TIME BALANCING SCHOOL AND SUPER-HEROING.

THIS IS A SECRET HE HAS SHARED ONLY WITH HIS BEST FRIEND GANKE AND HIS FATHER. THAT IS, UNTIL A NEW STUDENT ARRIVED AT SCHOOL--THE FAMOUS EX-X-MAN FABIO MEDINA, A.K.A. GOLDBALLS. GANKE TOLD FABIO MILES' SECRET WITHOUT HIS PERMISSION. IT DID NOT GO WELL.

MILES' MOTHER IS ALSO WORRIED ABOUT MILES' BEHAVIOR AND DRAGGED HIS GRANDMOTHER INTO THE MIDDLE OF THINGS. CONVINCED THAT MILES' LACK OF FOCUS IN SCHOOL IS BECAUSE HE'S GETTING INVOLVED WITH DRUGS, HIS GRANDMOTHER DECIDES TO HIRE A PRIVATE INVESTIGATOR. SHE'S HIRED JESSICA JONES.

WRITER  
BRIAN MICHAEL BENDIS

ARTIST  
NICO LEON

COLOR ARTIST  
MARTE GRACIA

LETTERER  
VC'S CORY PETIT

COVER ARTISTS  
SARA PICHELLI &  
JASON KEITH

TITLE PAGE DESIGN  
NICHOLAS RUSSELL

ASSOCIATE EDITOR  
DEVIN LEWIS

EDITOR  
NICK LOWE

EDITOR IN CHIEF  
AXEL ALONSO

CHIEF CREATIVE OFFICER  
JOE QUESADA

PUBLISHER  
DAN BUCKLEY

EXECUTIVE PRODUCER  
ALAN FINE



BROOKLYN.

YOU WANT  
TO TELL ME  
WHAT'S  
BOTHERING  
YOU?

NOTHING  
IS BOTHERING  
ME.

LIE.

DROP IT,  
JEFFERSON.

YOU'RE DOING  
THAT THING WITH  
YOUR TOENAILS THAT  
YOU DO WHEN  
YOU'RE UPSET.

DON'T  
MAKE FUN  
OF ME.

I'M NOT.  
IT'S CUTE.

IT'S IN  
THE TOP TEN  
OF CUTEST THINGS  
YOU DO THAT ONLY  
I KNOW ABOUT.

YOU'RE SO  
WEIRD.

WHAT  
HAPPENED,  
RIO?

I WENT TO  
THE PRIVATE BYE  
MY MOTHER HIRED  
TO FOLLOW OUR  
SON AROUND.

YEAH?

NO  
KIDDING. WHAT  
HAPPENED?

I'M STILL  
PROCESSING.

I'LL  
PROCESS IT  
WITH YOU.

WHAT  
HAPPENED?

I OFFERED  
HER MONEY  
TO DROP  
IT.

HOW  
MUCH?

AS MUCH  
AS WE COULD  
AFFORD.

ALL FOUR  
DOLLARS?

I OFFERED  
HER A  
GRAND.

WOW.

ON TOP OF  
WHAT MY MOM  
PAID HER.

NO.  
SHE  
TURNED IT  
DOWN.

SHE  
TURNED IT  
DOWN?



























YOU BLEW UP A MINIVAN TO DO IT.

YEAH.

WELL, IT WAS A PIECE OF GARBAGE BEFORE I HIT IT.

I WAS PUTTING IT OUT OF ITS MISERY.

I THINK IT'S SYMBOLIC.

OF WHAT?

YOU STOPPED A ROBBERY, BUT YOU STARTED A FIRE.



MY POINT IS THE AVENGERS-- THE HEROES ARE GETTING READY--I THINK THEY'RE GETTING READY TO GO TO WAR.

WITH EACH OTHER.

THEY'RE ACTUALLY GOING TO THROW DOWN.

HARD.

REALLY?

YOU HEARD ABOUT THE NEW INHUMAN?

THAT PREDICTS THE FUTURE. HE'S ON THE NEWS, HOMER.

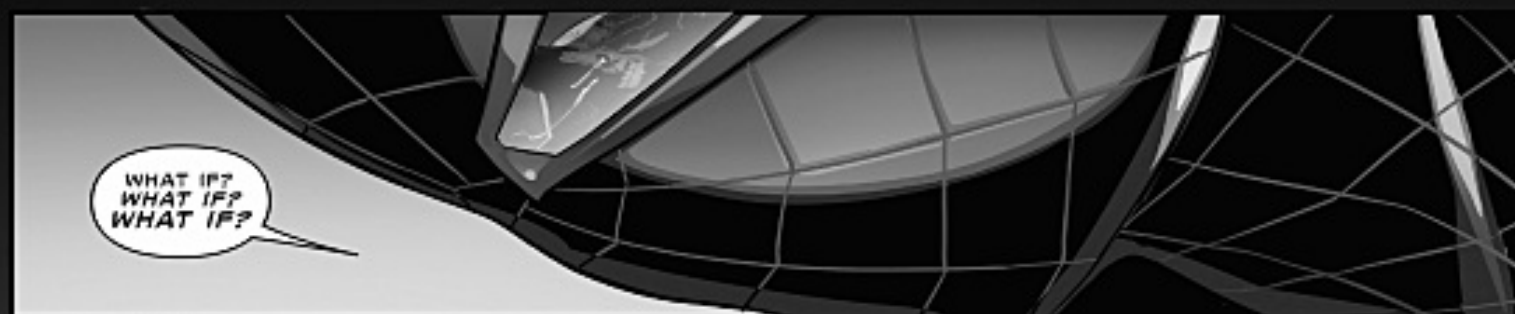
ULYSSES.

(WHY DID I THINK IT WAS HOMER?)











# BROOKLYN VISIONS ACADEMY, BROOKLYN.

THAT'S  
WHAT WE'RE  
TALKING ABOUT  
HERE.

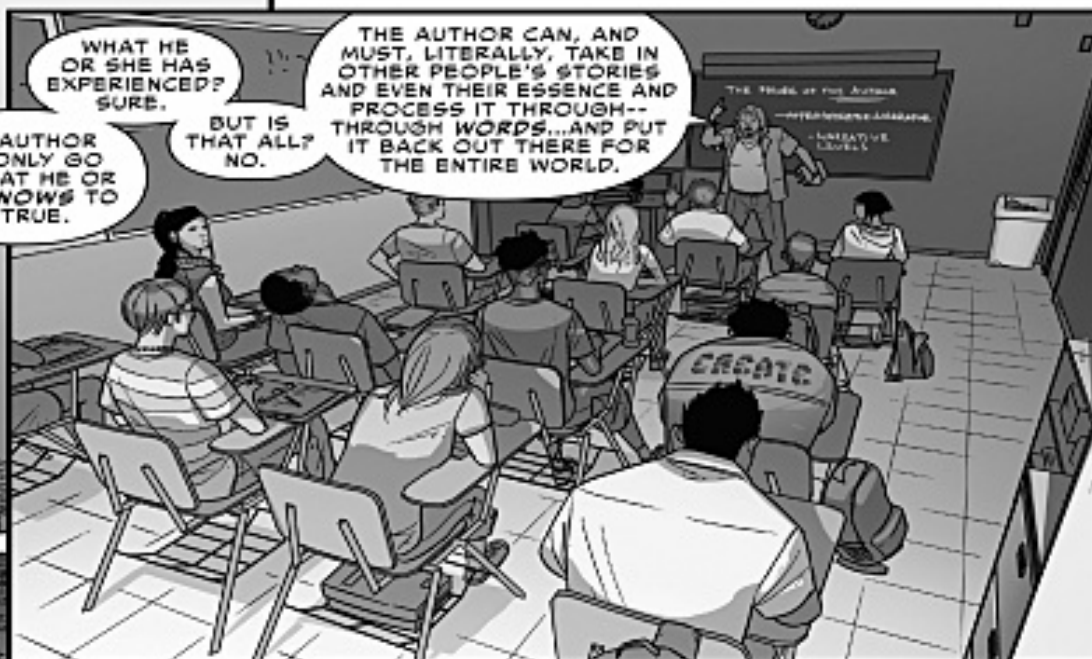
WE'RE  
TALKING ABOUT  
AUTHOR'S  
PERSPECTIVE,  
RIGHT?

THE AUTHOR  
CAN ONLY GO  
BY WHAT HE OR  
SHE KNOWS TO  
BE TRUE.

WHAT HE  
OR SHE HAS  
EXPERIENCED?  
SURE.

BUT IS  
THAT ALL?  
NO.

THE AUTHOR CAN, AND  
MUST, LITERALLY, TAKE IN  
OTHER PEOPLE'S STORIES  
AND EVEN THEIR ESSENCE AND  
PROCESS IT THROUGH--  
THROUGH WORDS...AND PUT  
IT BACK OUT THERE FOR  
THE ENTIRE WORLD.



IN FACT,  
UNLESS THE  
AUTHOR IS WRITING  
AUTOBIOGRAPHICAL  
STORIES, THEY  
HAVE TO.

AND EVEN  
AUTOBIOGRAPHICAL  
STORIES ARE FILLED  
WITH THE STORIES OF  
THE PEOPLE AROUND  
THE AUTHOR.

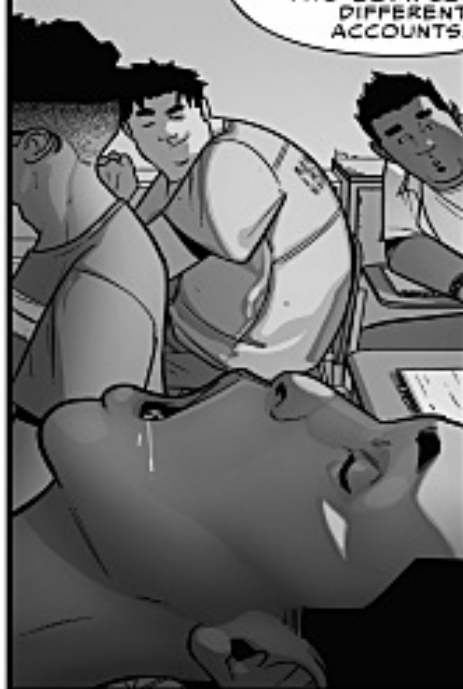


MOST  
STORIES ARE  
A SHARED  
EXPERIENCE.

IN  
FACT, THERE ARE  
NUMEROUS EXAMPLES  
OF DIFFERENT WRITERS  
WRITING ABOUT THE SAME  
EXPERIENCE AND WRITING  
TWO COMPLETELY  
DIFFERENT  
ACCOUNTS.

AGAIN:  
PERSPECTIVE.

THAT'S WHY  
WHEN I HEAR  
PEOPLE CRITICIZING  
AN AUTHOR  
FOR--



HULK!

GUHH!  
ASH!











